



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

A Decadrachm of Syracuse

BY SYDNEY P. NOE



WHEN Shelley wrote "A thing of beauty is a joy forever," he may well have had a Greek coin in mind. Few of the forms of Greek art come down to us uninjured. The vases have to withstand breaking and mending. The statues lose their color and are usually fragmentary. A coin in a fine state of preservation, however, is a thing of joy because of its completeness as a work of art.

Among artistic Greek coins, the silver decadrachms of Syracuse, the metropolis of ancient Sicily, take foremost rank. Sculptors have sung their praises and writers have exhausted the superlatives in describing them. And such was the honor given the artists who designed them that they were permitted to sign their work. The decadrachm shown in the accompanying illustration is remarkable in that the entire signature, EYAINETOY —(the work) of Euainetos—is to be seen in minute letters close to the edge, and directly below the dolphin under the neck of Persephone. This is the artist by whom the finest issues of the Syracusan mint were created. Elsewhere his signature is abbreviated, often it is hidden away. On one type it appears on the side of one of the dolphins. Another artist hides his signature on the narrow band worn to hold the hair back from the forehead. The signature of Euainetos has also been found on a stater of Terina, and on the evidences of style, certain of the coins of segesta are attributed to him.

Although most of the essential elements of the design are to be realized from the photographic illustration of the coin

here reproduced, much of the beauty of the modelling is necessarily sacrificed. The boldness of the relief is only suggested. Not so, however, the beauty of the proportion between the head of Persephone and the width of the coin. What graceful foils the lines of the dolphin make! The wreath-crowned head of Demeter's daughter marks one of the highest points reached in coin engraving.

The spirited design of the reverse is in strong contrast. The first impression is one of motion forward. This is emphasized by the flying figure of Nike preparing to crown the victor. There is marvelous variety in the positions of the horses and in the placing of their forelegs. A second look reveals that the horses seem to be wheeling. The charioteer is reining in the nearest one, while with his whip he is guiding the farthest horse. We might imagine them as having just passed the goal-post. And the chariot is not very unlike the Etruscan bronze chariot from Monteleone in the Metropolitan Museum of Art which came from the Italian mainland not far away.

Beneath the ground line are trophies which provide an explanation for the striking of these decadrachms. There is a helmet and a cuirass together with a shield and greaves. On some other decadrachms the word $\Lambda\odot\Lambda\Lambda$ appears, the root of our word athletics. This is taken as an indication that these pieces are to be connected with the athletic contests which played so prominent a part in Greek life. It is known that games were arranged to celebrate the victory of the Syracusans over the



Obverse



Reverse

DECADRACHM OF SYRACUSE. BY EUAINETOS.

Courtesy of Mr. Wayte Raymond, New York

forces of Athens in 413 B. C. The style of the design of the armor appearing on these decadrachms leads to the conclusion that they must have been struck in connection with these games arranged in celebration of this same victory.

It is through his work alone that we know anything about Euainetos (possibly a pupil of Eumenos, and perhaps a fellow-worker with Eukleidos), but that is a monument which any man might envy. Several of these medallions bear his signature, but others which are unsigned seem likely to have been cut by him. For Catania, halfway between Syracuse and Mt. Etna, he designed a beautiful tetradrachm. The reverse depicts a quadriga, such as we may see in the Syracuse decadrachm shown here, but instead of a wreath, the flying Victory carries a tiny tablet bearing the first five letters—EYAIN—of the artist's name. Another design by Euainetos, and one of the most delightful in all Greek Art, is shown in the didrachm for Camarina, where the nymph, carried over the waves on the back of a swan, is depicted. Eusinetos worked between the last third of the Fifth century, B. C., and the beginning of the Fourth century B. C. This was in the period of the political

supremacy of Syracuse—the Tyranny of Dionysius.

Apart from its symbolism and its artist, the particular decadrachm of Syracuse here pictured has a history of fascinating interest. Many of these coins have come from famous cabinets, or have formed part of the treasures of forgotten princes, while others which have found their way into the market have been discovered in little hoards buried for safe keeping centuries ago. They may have been so hidden to escape robbery. Often there is evidence of a hurried burial which may have indicated flight on the owner's part, but also the hope of a return which never came to pass. It was in such a hoard that the coin illustrated was found some years ago. On one of the sunny slopes of Mt. Etna, a peasant digging on his little farm turned over a piece of lava, and saw beneath, a pot containing about eighty silver coins. This decadrachm of Syracuse was among them. Unlike some of the others, the lava had not penetrated to it, its condition was perfect. It was almost as it had come from the die over two thousand years ago. From Sicily it passed to England, and after an interval, to America. Despite its smallness, it is one of the monuments of Greek Art.



Sunset

BY DOROTHY STOCKBRIDGE

The flowers have faded every one,
 The leaves are dead.
 I found the garden stripped of bloom.
 The soft-eyed nymphs attendant on the sun
 Heap the flushed rose leaves for his crimson bed
 Caressed with purple gloom,
 The lilac blossoms trickle, one by one.